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Marc Chagall CATALOGUE

MARC CHAGALL

An Exhibition of Paintings, Prints, Book Illustrations and Theatre Designs

1908–1947

At the Tate Gallery, 4th–29th February 1948

THE ARTS COUNCIL OF GREAT BRITAIN

FOREWORD

Marc Chagall is little known in this country, but those familiar with the magic and the decorative colour of his paintings and with the fantasy of his admirable graphic work in prints and book illustrations will be glad to refresh their memories. Both they and those to whom Chagall will come as an entirely new revelation will recognize him as a great artist from this, the most comprehensive exhibition of his work yet to be shown in this country. The exhibition comes to London after being shown in Paris and Amsterdam, and once again the Trustees and Director of the Tate Gallery have kindly put their galleries at the Council's disposal.

The Arts Council is deeply grateful to all the owners, public and private, for their generous loans. Their names appear on page 14, and they will perhaps allow us to thank them collectively.

To Mr. R. H. Wilenski, one of the first in this country to recognize in his writings the great qualities of this artist, thanks are due for his Introduction. M. Georges Salles, Directeur des Musées de France, Jhr. W. Sandberg, Director of the Stedelijk Museum, Amsterdam, and the representatives of the British Council in Paris and Amsterdam have given valuable help in the complicated arrangements which necessarily attend on international exhibitions.

INTRODUCTION

BY R. H. WILENSKI

Bonjour, Chagall, qui n'avez peur
Ni de ne pas écrire en prose
Ni de peindre votre bonheur.

PAUL FIERENS

'HALLO, dear Chagall. How nice to meet a man who dares to paint his happiness and declines to paint in prose.' That, translated clumsily, is Paul Fierens' salute to the art of Marc Chagall; and, if we add a word to suggest the magic colourist, it is, as near as may be, complete.

Renoir said 'Each man sings his own song, if he is gifted with a voice'. Nature has been generous to Chagall; his song—in a world of wars and tortures and agitations for more wars and tortures—has been, throughout, a lyric of fanciful affection for the men and women, the children, the cattle, the pigs and poultry, the chairs and curtains and mugs of flowers in a small and sordid village, transformed by his fancy and still more by his affection into a dream-country where it is simpler to ride on a farmyard fowl than to board an omnibus, where angels drink tea inside bouquets of roses, where blue cows fly over pink moons and lovers walk literally on air, and where anyone, who has a heart, can live as pleasantly without a head as with one.

The circumstances of his life have taken him to Moscow, Paris and New York. The Eiffel Tower, the circus, skyscrapers, and a hundred other images have entered the dream-country; but they have not driven out the village; they have only made it a shade less credible, a shade more the product of his fancy, a shade less the record of his love.

Forty years ago Chagall, then twenty-one, was in Leon Bakst's St. Petersburg Art School (with Nijinsky, the dancer, as a fellow student). He had come from a village near Vitebsk in the Jewish Pale of Settlement; his parents were poor Jews; a Jewish sculptor who knew Tolstoy and Gorky had helped him to get a permit for a temporary stay in the capital. In 1909 Bakst went to Paris to design ballets for Diaghileff. Chagall followed in 1910, financed by a member of the Douma, M. Vinaver, who believed in his talent. He stayed there and shared the first adventures of the 'School of Paris', that wonderful group of foreign artists living in Paris whose joint and single efforts launched many new forms of painting

with but one principle in common—the resolve to leave to the camera all that the camera can do. 'I owe whatever I have done well', Chagall has written, 'to Paris, to France, whose air, whose men and whose nature have been the true school of my life and of my art'; and that is true of the house of achievement he has built, though the ground it stands on is nature's gift to him, and the bricks were made for him, without straw, in that village near Vitebsk.

In Paris, Chagall was not helped by Bakst. But help there came from the poet and animator Guillaume Apollinaire, who went to his studio in 1911 and 1912 and saw there *Me and my Village* (No. 5) and *The Cattle Dealer* (No. 9), and coined the term 'surnatural' (which later became 'surreal') to distinguish them from the expressionist pictures by Rouault and Matisse (then known as 'Fauves') on the one hand, and from the Cubist pictures by Picasso and Braque on the other. At that time Chagall and the Italian Chirico were the first and only 'surreal' painters in the 'School of Paris' (and their work must not be confused with the later Freudian Neo-Surrealist productions of the Breton-Ernst adventure of 1924). *Me and my Village* and *The Cattle Dealer*, though painted in Paris, are wholly built with memory-images of Chagall's native village where one of his family was a cattle dealer and another a rabbi who supervised a slaughter-house and where Chagall, as he has told us in his autobiography, suffered deeply with the slaughtered beasts; and these images were kept before him in Paris because he lived there in the cheap quarter near the Vaugirard slaughter-house and heard there again the well-remembered sounds. *The Cattle Dealer*, with its tender feeling, rich colour, and complete originality, made a deep impression on Apollinaire; it was shown, with his other pictures of this period, in the Salon des Indépendants (the official Salon would, of course, have contemptuously refused it); and there it won the critics André Salmon and Gustave Coquiot as admirers, and brought an invitation from the Berlin gallery 'Der Sturm'. In 1914, accordingly, Chagall sent most of his pictures to that gallery for an exhibition; while waiting for the opening he went on a visit to his family in Vitebsk; and he was thus in Russia when the Germans began the First World War.

On this visit to Vitebsk he married, and made symbolic pictures of his new-found happiness; there, too, he painted the effect upon his spirit of renewed contact with the local types after four years in the Fauve and Cubist worlds of Paris; and there he painted the enchanting picture recently acquired by the Tate Gallery, *The Poet Dreaming* (No. 19), where the colour gives so perfectly the mood and the moment when the poet must rise from his dreaming and go back to the farmhouse for his supper.

Then came clerical service in the Russian war-machine; then flight from one of the 'pogroms' which, he tells us, the Grand Duke Nicolas Nicolaëwitch set on foot whenever the Russians suffered a reverse[1]; and

[1] *Ma Vie*, Paris, Stock, 1931.

then the Revolution, the Kerensky Government, and in the end the arrival of Lenin.

Communism, at that time, was merely a word to Chagall. 'I knew nothing about Marx', he has written, 'except that he was a Jew and had a long white beard.' But Communism had a use for the little art school he had started when he first returned, in 1914, to Vitebsk; it now made him official director of that school with instructions to teach art to the workers and peasants. So Chagall set them to copy his pictures and use them as banners in fêtes and processions celebrating this or that in the brave new Soviet world; but the Soviet authorities asked him why the cows were red and blue, and why the men and women and the red and blue cows flew across pink skies on these singular banners; and they advised him to set the workers and peasants to make busts in cement of Marx and Lenin. So another director soon reigned in the Vitebsk art school; and Chagall became artistic director of the newly founded Jewish Theatre in Moscow, where he painted mural decorations, designed the costumes and so forth. In 1922 he obtained permission to return to Paris, and there (after a visit to Berlin to rescue what little he could of the work sent to 'Der Sturm' gallery) he was once more settled by 1923.

The second flowering of the 'School of Paris', in the nineteen-twenties, was quite as brilliant as the first; and Chagall, with the other members, soon became world famous. Like the others, he worked extremely hard; he painted many beautifully decorative and gaily imagined pictures, and he made some hundreds of etchings and gouache drawings for books commissioned by the dealer Ambroise Vollard (including illustrations to Gogol's *Dead Souls*, to La Fontaine's *Fables* and to the Bible, which can be seen in this exhibition).

In the 'thirties he lived in a charming house surrounded by great trees in the Villa Montmorency; he had his first one-man show in London at the Leicester Galleries in 1935; and in the Paris 1937 Exposition he had a bay with seventeen paintings in the great exhibition 'Les Maîtres de l'Art Indépendant' in the Petit Palais.

But Hitler's 'pogroms' were now well under way, and all the world knew that the Germans were about to repeat their 1914 crime. So Chagall, at fifty-four, took his colours and his brushes, and began life again in the United States.

I have not seen him since the days of his happiness in the Villa Montmorency. If he comes to London for this occasion, I shall salute him with Paul Fierens' words. For Chagall's paintings are surely something to say 'thank you' for, in the world today.

CATALOGUE

PAINTINGS

1. DEATH (Candles in a Dark Street). Oil on canvas, $26\frac{3}{4}'' \times 34''$. Dated 1908. *Lent by the artist.*
2. PORTRAIT OF MY FIANCÉE IN BLACK GLOVES. Oil on canvas, $34\frac{3}{4}'' \times 25\frac{1}{4}''$. Dated 1909. *Lent by Baron von der Heydt, Ascona.*
3. THE WEDDING. Oil on canvas, $39\frac{1}{8}'' \times 74\frac{1}{4}''$. Dated 1910, Paris. *Lent by the artist.*
4. MY STUDIO. Oil on canvas, $23\frac{3}{4}'' \times 28\frac{3}{4}''$. Dated 1910. *Lent by the artist.*
5. ME AND MY VILLAGE. Oil on canvas, $75\frac{5}{8}'' \times 59\frac{5}{8}''$. Dated 1911, Paris. *Lent by the Museum of Modern Art, New York (Mrs. Simon Guggenheim Fund).*
6. TO RUSSIA, ASSES AND OTHERS. Oil on canvas, $61\frac{5}{8}'' \times 48\frac{1}{8}''$. Dated 1911, Paris. *Lent by the artist.*
7. DEDICATED TO MY FIANCÉE. Oil on canvas, $77'' \times 45\frac{1}{4}''$. Dated 1911, Paris. *Lent by Mr. H. Hess, York.*
8. STILL LIFE. Oil on canvas, $24\frac{3}{4}'' \times 30\frac{1}{4}''$. [1912.] *Lent by M. Paul Eluard, Paris.*
9. THE CATTLE DEALER. Oil on canvas, $38\frac{1}{8}'' \times 78\frac{7}{8}''$. [1912.] *Lent by Mme Nell Walden, Schinznach.*
10. THE SOLDIER DRINKS. Oil on canvas, $43'' \times 37\frac{1}{8}''$. [1912.] *Lent by Mme Nell Walden, Schinznach.*
11. PORTRAIT OF THE ARTIST WITH SEVEN FINGERS, PARIS. Oil on canvas, $49\frac{3}{8}'' \times 42\frac{1}{4}''$. Dated 1912–13. *Lent by M. P. A. Regnault, Laren.*
12. THE MUSICIAN. Oil on linen, $74'' \times 62\frac{1}{2}''$. Dated 1912–13. *Lent by M. P. A. Regnault, Laren.*
13. PARIS THROUGH THE WINDOW. Oil on canvas, $52\frac{1}{4}'' \times 54\frac{3}{4}''$. Dated 1913. *Lent by the Solomon R. Guggenheim Foundation, New York.*
14. THE PREGNANT WOMAN. Oil on canvas, $76\frac{3}{8}'' \times 45\frac{7}{8}''$. Dated 1913. *Lent by M. P. A. Regnault, Laren.* Plate I.
15. THE BURNING HOUSE. Oil on canvas, $42'' \times 47\frac{1}{4}''$. Dated 1913. *Lent by Mme Nell Walden, Schinznach.*
16. THE DRUNKARD. Oil on canvas. $32\frac{1}{2}'' \times 44\frac{1}{2}''$. Dated 1912–13, Paris. *Lent by the artist.*
17. SELF PORTRAIT. Oil on board. $20\frac{1}{2}'' \times 15\frac{3}{4}''$. Dated 1914. *Lent by M. R. Buron, Paris.*
18. THE PRAYING JEW (The Rabbi of Vitebsk). Oil on canvas, $46'' \times 35''$. [1914.] *Lent by the Art Institute of Chicago.* Plate VIII.
19. THE POET DREAMING. Oil on board, $30\frac{1}{2}'' \times 30\frac{1}{2}''$. Dated 1915. *Lent by the Tate Gallery.*
20. THE CEMETERY. Oil on canvas, $27\frac{1}{4}'' \times 39\frac{1}{2}''$. Dated 1917. *Lent by the artist.*
21. SELF PORTRAIT WITH A WINE GLASS (Double portrait). Oil on canvas, $92\frac{1}{2}'' \times 54''$. Dated 1917. *Lent by Musée d'Art Moderne, Paris.*
22. THE GATES OF THE CEMETERY. Oil on canvas, $43\frac{3}{4}'' \times 27\frac{1}{4}''$. Dated 1917. *Lent by the artist.*

23. DOUBLE PORTRAIT (Lovers in Red). Oil on board, 27½″ × 19½″. Dated 1917. *Lent by the artist.*

24. DOUBLE PORTRAIT (Lovers in Green). Oil on board, 27½″ × 19½″. Dated 1917. *Lent by the artist.*

25. THE BLUE HOUSE. Oil on canvas, 26⅛″ × 38¼″. Dated 1920. *Lent by the Musée des Beaux-Arts, Liége.*

26. THE HARLEQUINS. Oil on canvas, 22½″ × 34½″. Dated 1922–44. *Lent by the artist.*

27. MY DAUGHTER AT THE WINDOW. Oil on canvas, 41″ × 39⅝″. Dated 1924. *Lent by M. P. A. Regnault, Laren.* Plate VII.

28. DOUBLE PORTRAIT. Oil on canvas, 51¼″ × 37⅜″. Dated 1924, Paris. *Lent by M. P. Dotremont, Brussels.*

29. THE TROUGH. Oil on canvas, 57⅝″ × 45⅛″. Dated 1925. *Lent by the Vicomtesse de Noailles, Paris.*

30. PIG DRINKING. Gouache, 24¼″ × 18⅜″. Dated 1925. *Lent by M. P. A. Regnault, Laren.* Plate V.

31. THE CIRCUS. Oil on canvas, 46″ × 35″. Dated 1926. *Lent by Dr. F. Potvin, Brussels.*

32. VASE OF FLOWERS. Oil on canvas, 44″ × 37″. Dated 1926. *Lent by Capt. Ernest Duveen.*

33. THE BRIDE WITH TWO FACES. Oil on canvas, 39⅜″ × 28¾″. Dated 1927. *Lent by the artist.*

34. HOMAGE TO THE EIFFEL TOWER. Oil on canvas, 35⅛″ × 47⅞″. [1928.] *Lent by Mlle Berr de Turique, Neuilly-sur-Seine.*

35. THE CANDLESTICK. Oil on canvas, 39″ × 31¼″. Dated 1929. *Lent by the artist.*

36. BASKET OF FRUIT. Oil on canvas, 46″ × 29″. [1929.] *Lent by the artist.*

37. LOVERS IN A GARDEN. Oil on canvas, 31½″ × 25¼″. [1929.] *Lent by M. P. A. Regnault, Laren.* Plate VI.

38. DANCER. Gouache, 24¾″ × 19″. [1929.] *Lent by M. P. A. Regnault, Laren.*

39. THE CIRCUS RIDERS. Oil on canvas, 39½″ × 31½″. Dated 1931. *Lent by M. P. A. Regnault, Laren.* Plate III.

40. SYNAGOGUE IN JERUSALEM. Oil on canvas, 28¾″ × 36¼″. Dated 1931, Palestine. *Lent by the Municipal Museum, Amsterdam.*

41. TO MY WIFE. Oil on canvas, 30¾″ × 76½″. Dated 1934–44. *Lent by the artist.*

42. PORTRAIT OF THE ARTIST'S WIFE. Oil on canvas, 39⅜″ × 32″. Dated 1934–5. *Lent by M. P. A. Regnault, Laren.*

43. SKETCH FOR THE REVOLUTION. Oil on canvas, 19½″ × 39½″. [*c.* 1934.] *Lent by the artist.*

44. WOUNDED BIRD. Gouache, 19¾″ × 16″. [1935.] *Lent by M. P. A. Regnault, Laren.* Plate IV.

45. THE RED HORSE. Oil on canvas, 45⅛″ × 40⅛″. Dated 1938–44. *Lent by the artist.*

46. THE CELLO PLAYER. Oil on canvas, 39½″ × 28¾″. Dated 1939. *Lent by M. P. A. Regnault, Laren.*

47. MIDSUMMER NIGHT'S DREAM. Oil on canvas, 45½″ × 35″. Dated 1939. *Lent by the artist.*

48. THE FLAYED OX. Oil on canvas, 39″ × 31¼″. [1939.] *Lent by the artist.*

49. MARRIAGE. Oil on canvas, 39″ × 29″. [1943.] *Private collection, Paris.*

50. THE OBSESSION. Oil on canvas, 29⅞″ × 42½″. Dated 1943, N.Y. *Private collection, Paris.*

51. WAR. Oil on canvas, 41½″ × 29⅝″. Dated 1943. *Private collection, Paris.*

52. THE YELLOW CRUCIFIXION. Oil on canvas, 56″ × 40″. Dated 1943. *Lent by the artist.*

53. THE JUGGLER. Oil on canvas, 43½″ × 31″. Dated 1943. *Lent by Mrs. Charles B. Godspeed, Chicago.*

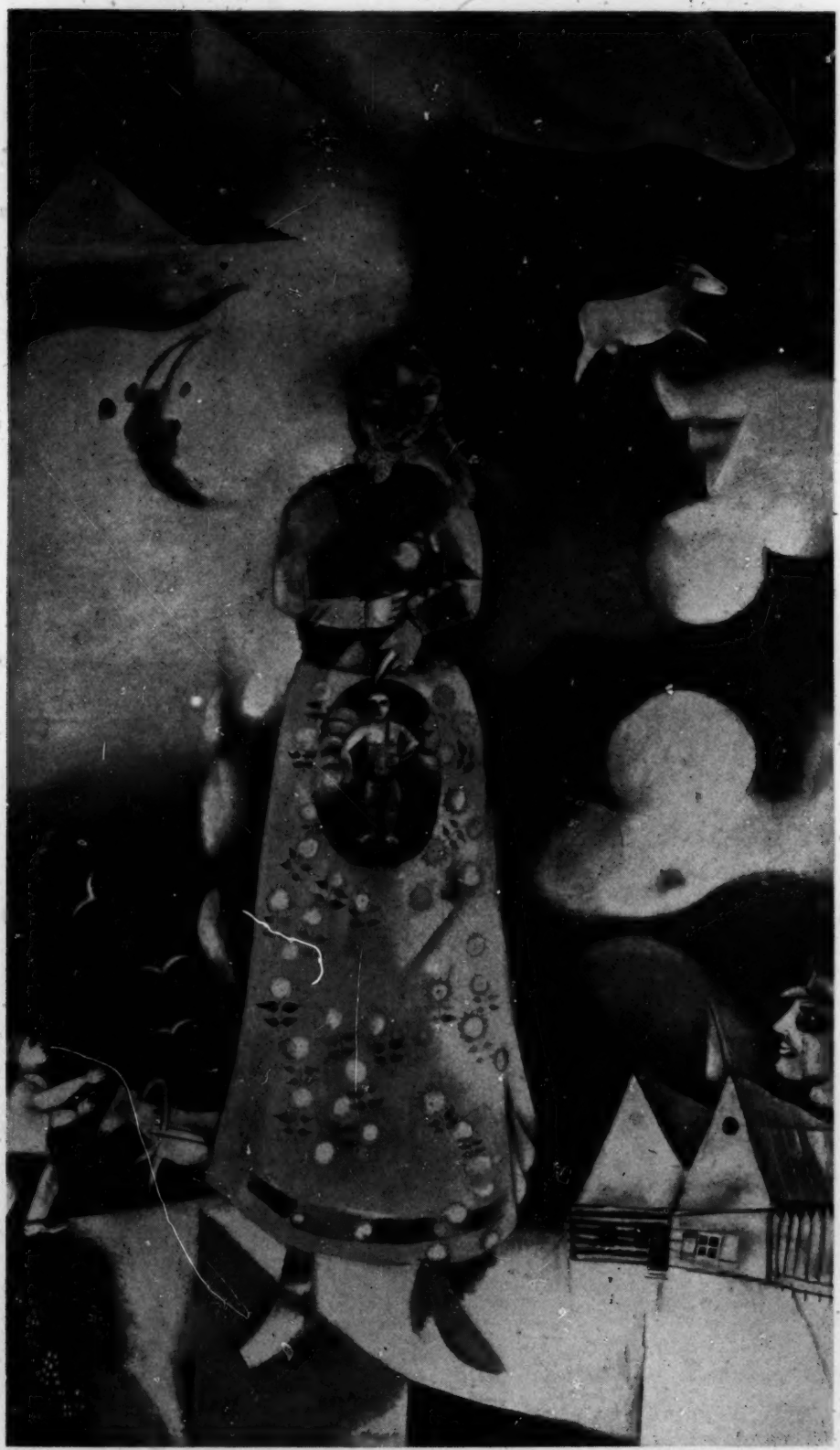

PLATE I. The Pregnant Woman, 1913 (No. 14)

PLATE IV. Wounded Bird, 1935 (No. 44)

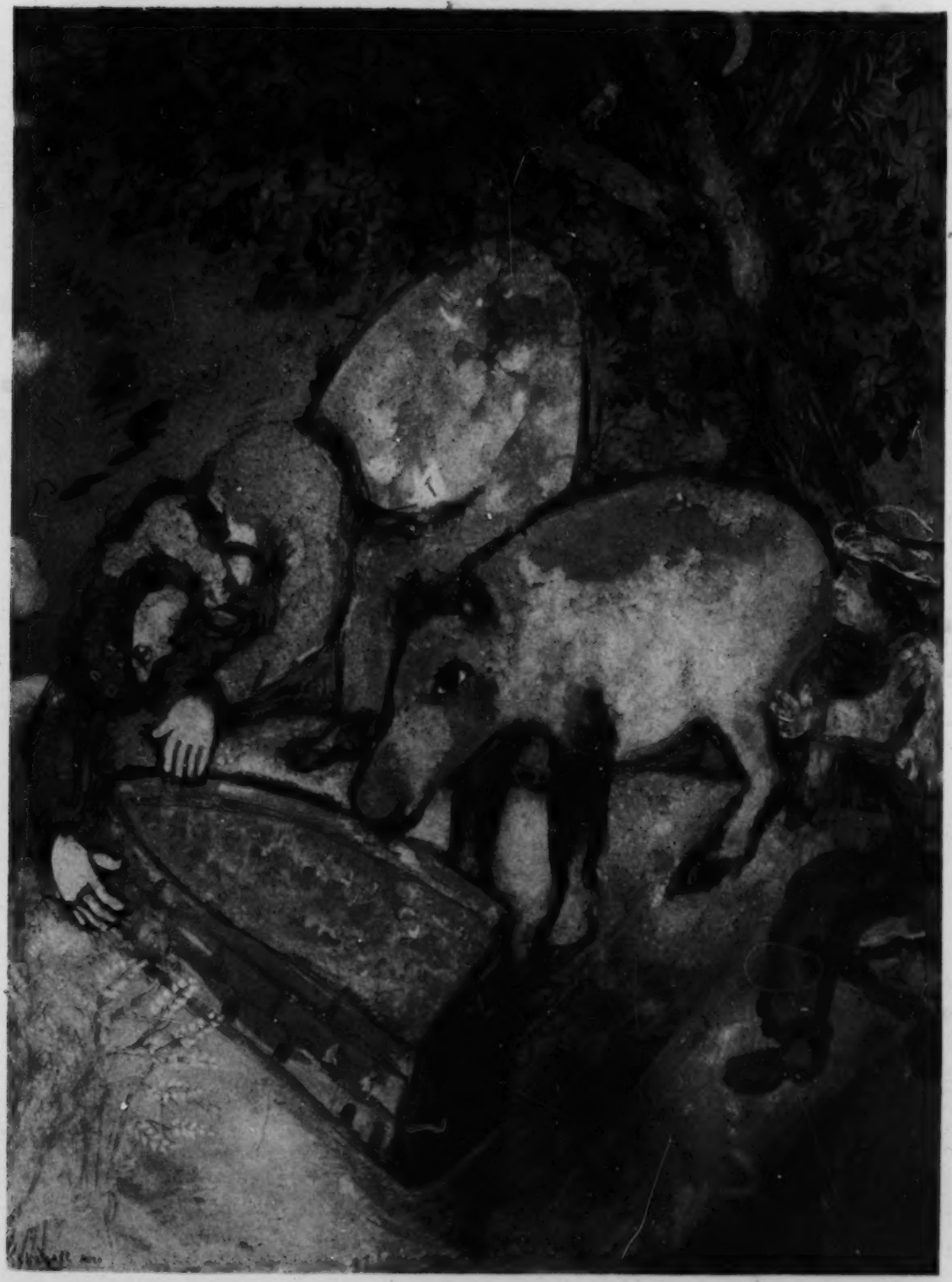

PLATE V. Drinking Pig, 1925 (No. 30)

PLATE VI. Lovers in a Garden, 1929 (No. 37)

PLATE VII. My Daughter at the Window, 1924 (No. 27)

PLATE VIII. The Praying Jew, 1914 (No. 18)

54. IN THE NIGHT. Oil on canvas, 18¼″ × 20¼″. [1943.] *Lent by Mr. Louis E. Stern, New York.*

55. THE TURTLE DOVE. Gouache, 25¾″ × 19½″. [1943.] *Lent by Mr. Louis E. Stern, New York.*

56. BETWEEN DARKNESS AND LIGHT. Oil on canvas, 39″ × 28⅝″. Dated 1938–1943. *Private collection, Paris.*

57. THE GREEN EYE. Oil on canvas, 23½″ × 20⅛″. Dated 1944. *Lent by Mme Ida Gordey, Paris.*

58. LADY WITH A BOUQUET. Oil on canvas, 16½″ × 16¼″. Dated 1944. *Lent by Mme Ida Gordey, Paris.*

59. LISTENING TO THE COCK. Oil on canvas, 38½″ × 28″. [1944.] *Lent by Mrs. A. A. Juviler, New York.*

60. RED ROOSTER IN THE NIGHT. Oil on canvas, 26¾″ × 31″. [1944.] *Lent by Mr. John S. Newberry, Jnr., Grosse Pointe Farms, Michigan.*

61. SLEIGH IN THE SNOW. Oil on canvas, 17¼″ × 21″. [1944.] *Lent by the artist.*

62. THE TOWN. Oil on canvas, 28¼″ × 29⅛″. Dated 1944. *Lent by M. Pierre Matisse, New York.*

63. THE LIGHT AT THE WEDDING. Oil on canvas, 48⅜″ × 47¼″. Dated 1945. *Lent by the artist.*

64. THE SPIRIT OF THE TOWN. Oil on canvas, 42″ × 32″. Dated 1945. *Lent by the artist.*

65. THE BARE CLOUD. Oil on canvas, 26″ × 34″. Dated 1945–46. *Lent by M. Pierre Matisse, New York.*

66. THE COW WITH A PARASOL. Oil on canvas, 31″ × 42″. Dated 1946. *Lent by M. Pierre Matisse, New York.*

67. COMPOSITION (Around her). Oil on canvas, 51½″ × 42⅜″. Dated 1945. *Lent by the artist.*

68. NOCTURNE. Oil on canvas, 35″ × 28½″. Dated 1947. *Private collection, Paris.*

69. THE COCK. Oil on canvas, 49″ × 36″. Dated 1947. *Private collection, Paris.*

70. MARRIAGE. Oil on canvas, 54″ × 35″. [1947.] *Lent by M. Pierre Matisse, New York.*

71. SELF PORTRAIT AT THE CLOCK. Oil on canvas, 33¾″ × 28″. [1947.] *Lent by M. Pierre Matisse, New York.*

72. THE FALLING ANGEL. Oil on canvas, 58″ × 71¼″. Dated, 1923–33–1947, Paris, New York. *Lent by the artist.*

73. BOUQUET OF FLYING LOVERS. Oil on canvas, 51⅛″ × 38⅜″. [1947]. *Lent by the artist.*

THEATRE DESIGNS

74. HOMAGE TO GOGOL (Design for a theatre curtain). Watercolour, 15½″ × 19¾″. 1917. *Lent by the Museum of Modern Art, New York (acquired through the Lillie P. Bliss Bequest).*

75. DESIGNS (7) FOR STAGE SETS AND COSTUMES FOR THE STATE JEWISH THEATRE, MOSCOW. 1919. *Lent by the artist.*

76. DESIGNS (6) FOR SCENERY AND COSTUMES FOR THE BALLET 'ALEKO'. Executed for Leonide Massine in 1942 for the first production of *Aleko* in Mexico City. Gouache.
Settings for Acts I–IV.
2 costumes for Zemphira.
Lent by the Museum of Modern Art, New York (acquired through the Lillie P. Bliss Bequest).

77. DESIGNS (14) FOR SCENERY AND COSTUMES FOR THE BALLET 'FIREBIRD'. New York, 1945. *Lent by the artist.*

PRINTS AND BOOK ILLUSTRATIONS

78. THIRTEEN ETCHINGS FOR 'MEIN LEBEN'

Chagall completed his autobiography in Moscow in 1922, and the same year went to Berlin, where he produced this series of plates to illustrate the edition which Paul Cassirer intended to publish. The 20 completed prints were, however, issued in album form in 1923 without the text. *Lent by the artist.*

79. PRINTS ISSUED SEPARATELY 1922–5

i. THE PROMENADE. *Berlin*, 1922.

ii. MUSICIAN. *Berlin*, 1922.

iii. LOVERS ON THE RIVER BANK. *Berlin*, 1922.

iv. RABBI WITH LEMON. *Berlin*, 1922.

v. MAN WITH VIOLIN (Lithograph). *Berlin*, 1922.

vi. RECUMBENT MAN (Lithograph). *Berlin*, 1922.

vii. ACROBAT WITH VIOLIN. *For a volume of Peintres-Graveurs edited by Vollard, Paris*, 1924.

viii. SELF-PORTRAIT GRIMACING. *Paris*, 1924–5.

ix. SELF-PORTRAIT SMILING.

Lent by the artist

x. THE APPARITION. Hand-coloured etching. *Lent by the Tate Gallery.*

80. ILLUSTRATIONS TO 'DEAD SOULS' BY NIKOLAI GOGOL 1924–7

On Chagall's return to Paris from Russia in 1923, Ambroise Vollard commissioned him to prepare 96 etchings as illustrations for an edition of *Dead Souls* which, though the plates were completed and printed, was never published. An edition of the book with these plates is shortly to be issued in Paris by Tériade. Etching and drypoint.

i. THE ARRIVAL OF CHICHIKOV.
ii. THE 'TRAKTIR'.
iii. THE LITTLE TOWN.
iv. THE GOVERNOR'S BALL.
v. THE COACHMAN SELIFAN.
vi. ON THE ROAD.
vii. CHICHIKOV AND MANILOV'S FAREWELLS.
viii. THE STEWARD.
ix. ON THE WAY TO MANILOV.
x. MADAME KOROBOTCHKA.
xi. CHICHIKOV ON THE BED.
xii. THE FARMYARD.
xiii. THE SIGN-POST.
xiv. THE 'TRAKTIR'. (Frontispiece to Vol. I.)
xv. NOZDREV.
xvi. THE PAINTERS.

xvii. THE PLAYING CARDS.

xviii. THE COACHMAN WATERING THE HORSES.

xix. THE MÊLÉE AFTER THE HORSES' COLLISION.

xx. UNCLE MITAI AND UNCLE MINAI.

xxi. CHICHIKOV'S DREAMS.

xxii. SOBAKEVITCH.

xxiii. SOBAKEVITCH'S WIFE.

xxiv. THE TABLE LADEN WITH VICTUALS.

xxv. SOBAKEVITCH EATS.

xxvi. CHICHIKOV EXPLAINS BUSINESS MATTERS TO SOBAKEVITCH.

xxvii. SOBAKEVITCH BY THE ARM-CHAIR.

xxviii. THE EXCHANGE OF RECEIPTS.

xxix. PLUSHKIN'S VILLAGE.

xxx. PLUSHKIN'S GARDEN.

xxxi. LISTENING AT THE DOOR.

xxxii. PLUSHKIN'S DISPUTE WITH MARVA.

xxxiii. GOGOL AND CHAGALL. (Frontispiece to Vol. II.)

xxxiv. CHICHIKOV TRIUMPHS IN HIS SHIRT.

xxxv. CHICHIKOV IS BROUGHT BACK.

xxxvi. CLEANING TROUSERS.

xxxvii. THE WOODCUTTERS.

xxxviii. THE COBBLER.

xxxix. THE SPARROW-WOMAN.

xl. THE MAN WITHOUT A PASSPORT BEFORE THE POLICE INSPECTOR.

xli. ON THE WHARVES.

xlii. THE COMMISSIONER'S OFFICE.

xliii. THE CHANCELLERY.

xliv. THE 'JUG OF WINE'.

xlv. TAKING OFF THE BOOTS.

xlvi. STRETCHED ON THE BED.

xlvii. CHICHIKOV LOOKS AT HIMSELF IN THE MIRROR.

xlviii. CHICHIKOV'S APPEARANCE AT THE BALL.

xlix. THE BALL.

l. NOZDREV'S BOASTING.

li. THE GOVERNOR'S WIFE SCOLDS HER DAUGHTER.

lii. THE FLIGHT.

liii. THE EMACIATED OFFICIALS.

liv. THE EMACIATED OFFICIALS AROUND THE TABLE.

lv. TOOTHACHE.

lvi. CHICHIKOV SHAVING.

lvii. THE FOOTMAN PREVENTS CHICHIKOV FROM ENTERING.

lviii. AT CHURCH.

lix. THE NEW COMMISSARY AT THE CHANCELLERY.

lx. THE TROIKA AT EVENING.

Lent by the artist

81. ILLUSTRATIONS TO THE FABLES OF LA FONTAINE 1927–31

Chagall completed 100 etchings for an edition of the Fables projected by Ambroise Vollard, which he never published. Tériade, however, plans to publish the book in Paris after *Dead Souls*. Trial proofs; etching and drypoint.

i. THE EAGLE AND THE SNAIL

ii. THE LION IN LOVE

iii. DEATH AND THE UNHAPPY MAN

iv. THE TORTOISE AND THE TWO DUCKS

v. THE HARE

vi. THE MISER HIDING HIS TREASURE

vii. THE ASS LOADED WITH RELICS

viii. THE FOX AND THE STATUE

ix. THE PARTRIDGES AND THE COCKS

x. THE SHEPHERD AND THE SEA

xi. THE CHILD AND THE SCHOOL-MASTER
xii. THE FOX AND THE TURKEYS
xiii. THE DOG WHO CARRIES HIS MASTER'S DINNER
xiv. THE CAT METAMORPHOSED INTO A WOMAN
xv. THE TWO GOATS
xvi. THE WOLVES AND THE SHEEP
xvii. THE FISHERMAN AND THE MIRACULOUS CATCH
xviii. THE WOLF AND THE LAMB
xix. THE EAGLE, THE MILK AND THE CAT
xx. THE GOAT AND THE REED
xxi. THE TWO PIGEONS
xxii. THE DAIRYMAID AND THE JUG OF MILK
xxiii. THE CAMEL AND THE FLOATING STICKS
xxiv. THE SUN AND THE FROGS
xxv. THE HORSE AND THE ASS
xxvi. THE STAG SEES HIMSELF IN THE WATER
xxvii. THE MAN AND HIS REFLECTION
xxviii. THE FISHERMAN AND THE LITTLE FISH
xxix. THE LION AND THE GNAT
xxx. THE FOX AND THE GRAPES
xxxi. THE PEACOCK COMPLAINS TO JUNO
xxxii. THE DROWNING WOMAN

Lent by the artist

xiva. THE CAT METAMORPHOSED INTO A WOMAN. Hand-coloured etching. *Lent by the Tate Gallery.*

82. ILLUSTRATIONS TO THE BIBLE 1931–40

Commissioned by Ambroise Vollard at whose death in 1940 Chagall had completed 105 etched plates, more than half the projected series. Unpublished. Etching and drypoint.

i. THE CREATION
ii. NOAH'S ARK
iii. THE SACRIFICE OF NOAH
iv. THE APPARITION OF THE RAINBOW TO NOAH
v. THE SACRIFICE OF ABRAHAM
vi. THE CIRCUMCISION
vii. ABRAHAM RECEIVES THE THREE ANGELS AT THE TABLE
viii. ABRAHAM APPROACHING SODOM WITH THE THREE ANGELS
ix. LOT AND HIS DAUGHTERS
x. ABRAHAM MOURNING SARAH
xi. JACOB'S DREAM
xii. THE MEETING OF JACOB AND RACHEL AT THE WELL
xiii. JACOB WRESTLING WITH THE ANGEL
xiv. JOSEPH THE SHEPHERD
xv. JOSEPH INTERPRETS PHARAOH'S DREAM OF THE FAT AND THE LEAN KINE
xvi. JACOB BLESSING THE CHILDREN OF JOSEPH
xvii. MOSES SAVED FROM THE WATERS
xviii. MOSES AND THE SERPENT
xix. THE MEETING OF MOSES AND AARON
xx. MOSES SENDING THE PLAGUE OF DARKNESS
xxi. THE FEAST OF THE PASSOVER AND THE ANGEL OF DEATH
xxii. THE CROSSING OF THE RED SEA
xxiii. MOSES RECEIVING THE TABLES OF THE LAW
xxiv. THE GOLDEN CALF
xxv. MOSES BREAKING THE TABLES OF THE LAW
xxvi. AARON AND THE CANDLESTICK
xxvii. KING SOLOMON RECEIVES THE QUEEN OF SHEBA
xxviii. KING SOLOMON PLAYING THE HARP

Lent by the artist

CHRONOLOGY

1887 Born at Vitebsk, Russia, 7 July.

1907 Began painting; Pen Academy, Vitebsk. Moved to St. Petersburg.

1907–10. St. Petersburg. Entered Imperial School for the Protection of the Fine Arts; later studied under Leon Bakst.

1910–14. Paris. Exhibited at the *Salon des Indépendants*.

1914–15. March, to Berlin; exhibition at *Der Sturm* Galleries; later to Vitebsk. Married 1915. Mobilized into the Russian Army.

1915–17. St. Petersburg; clerical work. Exhibited 24 paintings at Moscow Art Salon, 1915. After October Revolution, 1917, returned to Vitebsk.

1917–19. Vitebsk. Appointed Minister of Arts for Vitebsk, 1918, and director of Vitebsk Art School. First monograph on his work, by Efross and Tugendhold, published in Moscow, 1918.

1919–22. Moscow. Worked as a designer for the Jewish State Theatre. Wrote his autobiography.

1922 Left Russia for Berlin. Produced series of etchings to illustrate *Mein Leben*, commissioned by Paul Cassirer.

1923 Returned to Paris. Began etchings to illustrate Gogol's *Dead Souls*, commissioned by Ambroise Vollard.

1924 Retrospective exhibition, 1908–21, held at the *Galerie Barbazanges-Hodebert*.

1926 One-man show in New York, Reinhardt Galleries.

1927–31. Working on etchings to illustrate the *Fables* of La Fontaine for Vollard.

1931 Autobiography, *Ma Vie*, published by Stock in Paris. Began illustrations to the Bible for Vollard.

1931–7. Trips to Egypt, Syria, Palestine, 1931; Holland, 1932; Spain, 1934; Poland, 1935; Italy, 1937.

1933 Large retrospective exhibition, Kunsthalle, Basle.

1935 One-man show in London, Leicester Galleries.

1939 War; moved to Gordes, France.

1941 Arrived New York, June.

1942 Three months in Mexico: designs for ballet *Aleko*.

1944 September. Death of Mme Bella Chagall.

1945 Scenery and costume designs for ballet *Firebird*.

LIST OF LENDERS

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